

## “Dancing in Common”

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**title: Dance History as Warburg Nachleben**

**abstract:**

Aby Warburg (1866-1929) has been revisited by the field of specific knowledge, such as art history, but also influencing the history of the arts, as here proposed to perform for the arts of the scene. Dances, eminently the so-called contemporary dance, having its movement coming from postmodern American dance until the beginning of the 21st century, conceives the archive body as its nature that, with its forms and deformations, approximates the phantasmal model of history proposed by Warburg (2015). In this time of reenactment of forms, reassembly, the survival of images is a matter for both that historian and the body of contemporary dance. Didi-Hubermann (1953) says about the reappearance of forms as non-knowledge, unreflections, unconscious of time, remainings or even obsessions (Didi-Hubermann, 2013).

This article presents the concept of *Nachleben* by the German art historian Warburg and makes correlations of how this is based on dance, especially when the question of its temporality goes through chronology and proposes a historiography that reinvents and reenacts its own history, presenting “commons”. From Warburg, it would be possible to think of a historiography of the dance in which to repeat is not the same; in which to reenact in fact remains problematizing the archive body and its forms survival of the form; in which the nature of its history is of the order of obsession and reappearance.

**keywords:** contemporary dance, dance history, aby Warburg

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